



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

HOWARD GARDINER CUSHING: A NOTE

by A. E. G.



THE portraits of Howard Gardiner Cushing I imagine are familiar to most of those who follow at all closely the contemporary school

of American painting: at this exhibition, and then at that, we have come across portraits by Cushing which by their distinguished bearing have at once ar-

The Collector and Art Critic

rested our attention. From among the whole maze of paintings shown at the two salons in Paris last Spring one of Cushing's portraits stands out very vividly before us now, and of how many of the others may this be said? A small group of Childe Hassam's engaging canvases—whose art we commented upon in the January issue of this magazine—and possibly a dozen other paintings, claimed more than our passing notice.

Cushing's art is really of decided importance; his pictures possess qualities which proclaim him one of the most interesting members of the American School, and yet his work, we believe, has never been made the subject of a separate criticism, however brief. Until last month, indeed, New York has never even had the privilege of viewing anything like a collection of his paintings. The assemblage then got together comprised twenty-two examples of the artist's paintings, including five landscapes or marines and a *genre* subject. And almost all the pictures were examples of the artist's most recent achievements and the ripest expressions of his genius.

This young Bostonian's full-length portrait entitled *Woman in White*, a re-

production of which is given here, is very characteristic of a favorite treatment the artist employs. The tall figure, clad in a white robe spangled with gold and silver, has not the touch of Japan in her features which we so often see, but the general handling of the pigments, applied in little daubs after the manner of Monet and the school of impressionism, and the light-keyed color scheme in its whites and pale yellows, are all very familiar in this artist's works. Amazingly brilliant the execution of these alluring arrangements of white and yellow-gold: charm and style and distinction they possess which lift them up to a high artistic plane and far removed from mediocrity.

Masterly the technique of the charming portraits of Mrs. H. P. Whitney and Mrs. Payne Whitney, and quite clever the three small paintings each bearing the simple title, "Sunset." Very original and refreshing are these three unpretentious canvases and equally amusing is the gracious "Morning on the Riviera."

Editor's Note. The illustration at the beginning of this article is from "A Portrait of Mrs. Cushing."

The Metropolitan Museum

The Metropolitan Museum has among its recent acquisitions a collection of over one hundred Greek and Roman antiquities. The portrait of the Rev. W. Pennicott, by Lawrence, recently purchased in London from Shepherd Brothers, has arrived. It is interesting to quote from some of the London papers what the English critics thought of this early Lawrence. It was called: "One of the most sympathetic of all his pictures;" "A remarkably fine example;" "No other painting from his brush can compare with it for beauty of paint, artistic restraint and masterly handling;" "It is a liquid painting with much character"—and so on. Surely enough praise to justify its purchase for our museum.

The family of the late S. P. Avery has loaned the famous Gibbs-Channing portrait of Washington, and Mr. J. Pierpont Morgan has loaned two portraits by Frans Hals, representing *Heer* and *Vrouwe Badolphe*. They are painted in the artist's best period and are masterly productions.

In Gallery 13, which is devoted to paintings of the American school may be seen the following six pictures, presented in January by Mr. George A. Hearn: "In the Garden," by George de Forest Brush, "Portrait of a Lady, by Frank W. Benson, "The Seer," by William Sergeant Kendall, "The Young Pioneer," by Douglas Volk, and "A Seventeenth Century Lady," by William M. Chase.